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The writer much prefers the last composition; it is more in keeping with the nudity of a "Diana Huntress," as if she had sprung to her feet in some sudden alarm, and not, as the quiver thrown over the shoulder suggests, as having formally prepared herself for a hunting excursion. The arrow in the right hand seems to balance the figure so lightly poised on one foot, and gives an effect of lightness and grace, which the artist doubtless intended to convey by the use of the arrow, an emblem itself of the very quality he desired to express.

W. C. Brownell, in his "Classic and Contemporary Painting and Sculpture," says of the Diana:

"Houdon is one of the finest examples of the union of vigor with grace. He will be known chiefly as a portraitist, but such a masterpiece as his Diana shows how admirable he was in the sphere of purely imaginative theme and treatment. Classic, and even conventionally classic, as it is, both in subject and in the way the subject is handled, it is designed and modeled with as much personal freedom and feeling as if Houdon had been stimulated by the ambition of novel accomplishment, instead of that of rendering with truth and grace a time-honored and traditional sculptural motive. Its treatment is beautifully skillful and its effect refined, chaste, and elevated in an extraordinary degree."



MURAL DECORATION

J. FRANK COPELAND

A SCHOOLROOM DECORATION

THE mural decoration reproduced on this page is by J. Frank Copeland, head of the Department of Interior Decoration of the Pennsylvania Museum and School of Industrial Art, which has recently been installed at the Franklin School in Trenton, N. J. The picture is 8 feet 3 inches by 17 feet. The main features of the composition need little explanation if the inscriptions are first read. Beginning with the one on the left, it reads, "America with Peace and Enlightenment offers Citizenship to those who are prepared to

receive it. Her schools help to point the way, reaching the parents through the children." This, of course, refers to parents who are not yet citizens of America, those coming here from foreign lands. The right side of the picture represents the incoming of those seeking what America has to give. Various types and nationalities are shown, though no attempt has been made to include all nations. The man at the back with the pack on his shoulders is a Russian. The boy with the bundle under his arm is a German. The

two boys at the back are Hungarian types. The boy and girl at the extreme right in front are Dutch types. The girl next to the left is a Jewish girl. The child seated is an Italian. The woman in front is a Norwegian type. The black-haired child next is a Southern Italian type. The children are restrained and guided by teachers. The next two children are American types. The central figure represents the devoted unselfish teacher—the very spirit of the public school system of our country. The figure to the left is Enlightenment, with her symbol, the torch; that to the right is Peace, with the olive branch. In the background is seen the head of Franklin. This head is taken from the relief portrait by Thomas Sully, owned by the Franklin Institute in Philadelphia.

The second inscription reads: "Opportunities in Industry and Education open to all the way to useful citizenship. America expects her children to help uphold her high ideal." On the left of the center are two children seated at the feet of Knowledge—the studious one and the dreamer. Then comes the stalwart workman with his sledge—a type of the intelligent and trained worker that America welcomes to citizenship. The two children in the foreground playing with blocks, etc.,

suggest the department of the kindergarten. Beyond are the schoolchildren with their books on the way to school with the teachers. One little Italian child has brought a bunch of flowers for her teacher. Still further along are the workmen on their way to work, the young graduate in law and the professor starting upon his career. In the distance can be seen the school and factory, while beyond can be dimly seen the dome of some civic building and the spires of a church, and in the extreme left a bit of open country, suggesting the often neglected opportunities offered by the farm.

The picture does not attempt to show a before-and-after idea. The problem was to make a balanced composition in color and in line and in mass. There is a place to come in and a place to go out. The color was purposely made rather bright and fresh, and in the main figures is used symbolically. White is for Purity and gold for Wisdom and Goodness. Red is for Love and Valor, and blue for Justice, Truth and Constancy. Orange stands for Knowledge—Enlightenment, violet is for Loyalty and Patience, and green for Fruitfulness, Hope and Immortality. The color on the professor's robe, blue, signifies Philosophy, and that on the graduate, red, signifies the Law.

WILLIAM WALTON

A MEMORIAL EXHIBITION AT THE CENTURY CLUB

BY BERTHA BECKWITH

AT the Century Club, West 43d Street, New York, an association of artists, literateurs and professional men, an exhibition was recently held of the work of a most original genius, William Walton. It was in the nature of a "memorial exhibition," as the artist died last November under tragic circumstances.

A life-sized portrait of him by his old-time friend and atelier companion, Carroll Beckwith, hung in the center of the gallery; beneath it was placed his palette tied to a "funeral palm" with a ribbon of purple satin. On the four walls were displayed a good portion of Mr. Walton's work since

1880. The effect as a whole was most harmonious and agreeable in color, and on looking carefully at the individual pictures one was amazed at the variety of his imagination and the unique aim of his works. They were fanciful and poetic to the last degree. He was a scholar and a great reader. Often his pictures failed to be understood by those who were unacquainted with the sources of his researches and his knowledge of ancient legends.

From time to time single examples of his work have been seen in different exhibitions, with mediaeval or Oriental characteristics.